ART'S MADONNAS OF MANY EPOCHS.

Illustrations of the Madonna in Christian Art Culled from the Most Enduring Works of Old and Modern Masters.

EIGHTEEN HUNDRED YEARS OF ART.

Contrast of the Human and the Spiritual in the Presentation of the Madonna.

ART AND MUSIC SERVING CHARITY.

Future of American Religious Art Forecast by the Rev. Father J. F. X. O'Conor.

What a centre of art the United States will be when another quarter of a century has rolled by! How rapidly our knowledge, taste, interest have

Over every other nation we have a great advantage. A nation of nationalities, we are bound down by no narrow prejudices, the result of selfish



dynastic policies or of the traditional hates of centuries. To us the German is as the Frenchiffan, the Italian as the Austrian, the Englishman as the The work, the ideals of the world we can under-

Out of this wide interest, this cosmopolitan

made us in our Museum of Art!
Outside of the Museum our collections are almost

wholly made up of portable pictures, a kind of art that is very modern and that owes its popularity to the European revolutionary days.

In modern landscape and in genre we have enough and to spare. At the Museum we begin to have a chance to study the great portrait painters and the great colorists of the past. BELIGIOUS ART TO COME.

As yet, however, we have no examples of the master works of religious art. Rembrandt, Titian and Van Dyck were not great as portrait painters alone. Indeed, they were great especially as painters of religious subjects.

And then the long line of Italians, from Glotto

crs of religious subjects.

And then the long line of Italians, frem Giotto down to Raphael! Angelico, Bellini, Tintoret, Leonardo, Luini, Angelo himself—they were neither painters of landscape nor of the genre subject. They were painters of sacred subjects. On their work as artists illustrating the doutrines, traditions, legends of Christianity, their fame rests.

The stained glass windows and the wall paintings of our churches testify to the fact tast our interest in religious art is becoming more lively and more cultivated. Even the windows of the book stores give convincing proofs of a wider acquaintance with the cluer painters than one might suppose from a visit to our picture galleries, public or private,

Father John F. X. O'Conor, S. J., a New Yorker proud of his native city and desirous of seeing her take and keep the lead in all good things, has done something to awaken a livelier interest in great art devoted to resignon. He hopes to do even more. From every school, beginning with the catacombs and ending with the last Bougusiean, he has been gathering year after year a selection of works illustrating the evolution of resignons artevolution of technique, of subject, of expression, of style. While pursuing a varied course of studies in the Oriental languages he has been constant in his purpose of popularizing the best religious art. His reproductions of masterpieces for the stereoption will command the attention of artists as well as of amateurs.

BEOADENING ART'S HORIZON.

He has notigonnined himself to any one form of art. Painting, soughture, messie, work in clay and in metals he uses to enforce his ideas. In Philadelphia, in Newark and in this city he has already exhibited a portion of his collection, but on the 20th of this month he will, at the Lonox Lyceum, present to the public a more beautiful and instructive series of great masters than has ever before been exhibited in this country.

The HERALD, slways in the lead in the art world, as in all the other worlds, to day gives its readers a prim

because to sing in harmonious lines or to paint in harmonious colors.

About her childhood, her motherhood, her suffering while her Divine Son suffered and her life after His resurrection, the world's artists have not tired of telling. Their story Father O'Connor permits them to relate in their own way, dramatically, devoully, simply, tenderly, each man according to his talent and his inspiration.

With the history of art he is not immediately concerned. Murillo and litenbach and Tintoret, long separated by time and country, Join hands reciting the incidents of the childhood of the Virgin. Carlo, Dole and Glotto and Munkacey and Debson together narrate the wonders, the sorrows, the glories of her motherhood; Titian and Plockhart and Rubens, her dolor at her parting from her crucified Son; Angelico, Della Robbia and Winthrop her assumption, her crowning, her queenship.

The Catholic idea of the Virgin is a beautiful idea, appealing to men and women, whatever their



THE CHILD MARY-ETTENBACH.

taste, we shall in time form a style-the American-more original than any the world has known. To have a great American art we must have great pairons. They are coming; indeed, they are here. Of the actual presence of the American patron the great Seney sale is our witness. When our collectors pay such splendid prices for the skilful work of Germans and of Frenchmen, what will they not pay for masterly American work?

NEW YORK ABT'S HOME. Proc. Boston. It is to New York that Americans are especially indebted for the spread of art knowledge and taste. Even in the Western Athens,



AVE MARIA-GRATIA PLENA. Chicago, they have paid willing homage to us in the person of Mr. Marquand. We have got beyond the picture gallery formed merely as a speculative

among these great cities we would take our place

as a Home and a school of art.

creed—"the idea of all that is beautiful, pure, lovable in exalted womanhood. She is an impersonation of feminine beneficence, purity, power, standing between an offended Deity and poor, sinning, suffering humanity." Wordsworth felt the influence of this elevated idea, and most beautifully embodied it in one of his sonnets:—

died if in one of his sonnets:—

Mother: whose virgin bosom were uncreat
With this least shade of thought to sin allied;
Woman above all womes chefiled;
Our bailed nature a solitary boat ost;
Brighter than eastern akies at daybreak strewn
With fancled roses, than the sublemished moon
Hefore her wame begins on honean's blue coast.
Thy image fails to sarth. Yet some I wooh,
Not unforgiven, the samplifast trues might bend
Ast a visible power, in which did blend
Ast on visible power, in which did blend
Ait that was mixed and reconciled in thee,
Of mother's love and maiden unrity.
Of high and low, cetestial with torrone.

Dante, Petrarch, Chaucer, of old sing much the same.

"O Virgin!" exclaimed the tender Petrarch, "thou in this world, the only one, peerless, has filled the heavons with the loye of thy beauty."

The painter of profane history, of methology, of genre, has no such lofty ideal to move, to impire lim. At Nazarch, on Calvary, her beauty does not begin, does not end. The artist pierces the clouds, has a vision of heaven, of angelic hosts, of wrapt, peacefully smiling cherubim, of Father, Son and Spirit. There Mary sits, kneels, more beauteous than ever, celestial though terrene.

BEA 1834 IN RELIGION. Dante, Petrarch, Chaucer, of old sung much the

We hear much of "realism" nowadays, but the word and the thing are old. Looking at our illustration of Filippo Lappi's "Madonn in the Wood our readers will see that Filippo was a realist, and yet Filippo was born and died in the fifteenth century.

yet Flippo was born and died in the fifteenth century.

An orphan he was brought up by the monks from the age of eight to the age of eighteen. To them he owed the training he had as a panter. He was a light minded follow and vain of his work. He painted many things, large and small. His work was done wholly for convents, churches, monasteries. The great Cosmo de Medicia damired his work and befriended him. His figures are alwas graceful, his cotors harmonious.

As a painter—a master of technique, skilled in composition and in drawing—he deserves to be called a rare artist. He was, however, not informed by the bighest religious sentiment as Giotto was and Angelico and Luini.

DEALMSA PERFECTED.

Of Luini's work a charming example is presented from Father O'Conor's collection, "The Virgin Mary."

No realist Luini, but an idealist of the purest and

masterpleces of every age and country, rivalling the Pitti or the Louvre.

Quietly the work has been begun. We have stolen no Titian, no Rembrandt, no Van Dyck from our helploss enemies. No government has taxed us to form a proud gallery.

Our public spirited citizens have drawn on their own private treasuries, and how well they have done! What an encouraging promise they have made us in our Museum of Art!

Outside of the auseum our collections are almost.



MATER DOL BOSA - GUIDC REN

from Bernardino's brush. The man or woman that Luini does not move may well leave hope behind. And the most aspiring man or woman is sure to be lifted higher by even one hour's communion with his lovely, gracious virgin, and her sweet company of celestial beings.

EEVENTEENTH CENTURY ART.

As an example of the religious art of the seventeenth century we have chosen a work of the ever popular Guido Reni. A Bolognese and a pupil of those masters and helpers of the decline of Italian art, the Caracol, he was during his lifetime, and still is, much adm.red. Though he devoted himself principally to religious subjects, he will not appeal to the idealists. His talent was rather feminine, weak; his types naturalistic.

The age was an age of affectation, and the defect of his age Guido regarded as a good quality. Guido's talent cannot be denied. It was a delicate talent, not unlike that of Cario Doid. He drew delicately, his brush was delicate, his contours delicate, his coloring delicate, his contours painters he certainly does not rise above the second rank. Our flustration of the Mater Dolorosa' shows his defects and his good qualities.

With Rev. Father O'Conor's kind assistance we make a high, vaulting jump and land casily, gently in this our nineteenth century.

NINETERINAL CENTURY SPECIMENS.

To give a notion of the religious art of our own century we have selected examples from the work of the school of German religious art founded by Cornelius and Overbeek.

The aim of these masters was to establish an art religious and followers of the shanes and the life instruction in the pre-Raphaelite painters and in the mediaval school of the Rhine and the low countries.

Technique, style, composition they found in perfection its Raphael and the life instructors in the arts of design. How they succeeded we may judge from Deger, literbach and Mülier, all pupils and followers of the "Nazarites," as the founders of the new school were at one time contemptuoually called.

MODERN GERMAN MASTERS.

Ernst Deger, the elder of the three, was born at Bockenheim, a little village not farfrom Frankfurt, in 1809. Like Itenbach and Müller be studied at Disseldorf, and like them, soing to Rome, he was Ernst Deger, the elder of the fhree, was born at Bockenheim, a little village not far from Frankfurt, in 18-9. Like Itenbach and Miller he studied at Disseldorf, and like them, going to Rome, he was attracted by the elevated ideas and the serious spirit of Cornelius and his group. On his return to Germany he devoted himself to studies of home life and to subjects drawn from the Old and New Testaments. An agreeable valuter, he is not remarkable for any great qualities.

Like that of all the Germans who followed in the footsteps of Overbeck and Cornelius, his work is dignified, serene, refined, with a flavor of mysticism. The achool did not dovelop any great colorists. It made good draughtsman.

Franz Ittenbach, four years older than Deger, after leaving Düsseldorf, held a position as professor in the Vlenna Academy. Thoroughly German in his types, and gifted with deep roligious feeling, he is rather pretty than refined, rather serious than devotional. The school loved coldness. Still, he is a worthy artist, a man of knowledge, with a right spirit and high ideals.

He has exercised and will continue to exercise a beneficial effect on German Catholic art.

The painter of "Mary at the feet of St. Anne," Carl Muller, was born in 1818 at Darmstadt, a city whose atmosphere is filled with an aroma of art. After a tour in Italy he received an appointment as professor in the Düsseldorf Academy, where he had made his studies.

Muller's work has been wholly religious, and among the followers of Cornelius It is he, probably, who has more touched the German heart. He knows how to express a happy familiarity, reserved, mystical, delicate, that appeals strongly to good human nature. His grave tenderness is much above that of ordinary humanity.

It is at Remagen, on the Bihne, at the entrance to the pleturesque valley of the Aar, that Miller, Henows how to express a happy familiarity, reserved, mystical, delicate, that appeals strongly to good human nature. His grave tenderness is much above that of ordinary humanity.

It is at



ST. ANNE AND THE VIRGIN MARY—CARL MULLER. enture.

Florence, Rome, Berlin, Vienna, Paris. London—
mong these great cities we would take our place
s a Home and a school of art.

Here we shall gather togother a collection of the

members to exercise their energies pleasurably has torgotten the end of life, is not fulfilling its functions, and therefore is a mere tyranny to be resisted at all points.

M. Jules Simon, Frime Minister of France under Marshal MacMahon. Stability and strong organization of the services has been the savation of France in all its political crices. Monarchy may give place to republic, and republic to empire, but the real administration of France remains in the same hands. The army is thoroughly to be trusted, and in Paris we have neither to fear rior nor defection. * * * The Republic, however, is so strong that it can afford to make mistakes. The monarchists, imperialists and boulangists have no longer any prospect of success. The Republic has no longer enemies bef re it, and if it has any they are republican enemies.

MR. ANDREW D. WRITE, ex-president of Cornell University.—With very few exceptions the city governments of the United States are the worst in Christendom, the most expensive, the most inefficient and the most corrupt. The city balls of the larger towns are the acknowledged centres of the vilest corruption. As a rule the men who sit in the councils of our larger cities, dispensing comfort or discomfort, justice or injustice, beauty or deformity, health or disease, to this and to future generations, are men few of whom have gained their positions by fitness or by public service. Many have gained them by accoundrelism, some by crime.

Professor Goldwin Smith.—The American people has delivered itself, if we mistake not, from a serious peril. The republican party has been falling under the parameunt influence of its most violent and unscrupulous section, at the head of which, it is needless to say, were the political janissaries of the protected manufacturers. The practical leader during last session was Mr. Reed, a blind monopolist with a sort of animal force of character, who used his powers tyraunically as Speaker of the House of Representatives for the purposes of the party game. The party was conscious of the danger shead. There would have been a comp d dut of violence and fraud. This could not have failed to bring on a crisis; and from that peril the Commonwealth has been saved by the recent vote.

Lord Lymnston.—For exposure to smoke undoubtedly the best tree is the Western plane, introduced into Britain about 1639 from North America. The sycamore will stand better than most trees the smoke and chemical works of manufacturing towns, and the fig tree prospers in London. Bhododendron, notably the common Ponteum, will live in smeke. A complete audit was made of the trees that in 1877 were growing within the boundaries of the city of London. If showed that there were 1,200 established and thriving trees. Of these 520 were planes. 200 were limes, 202 be sam, black and other poplars and 61 thorns of various kinds.

SENATOR JOHN G. CABLISLE:—Of course, when many questions are before the people for consideration at the same time it is difficult to say what effect any particular one has upon the result of their vote, but the character of the discussions during the late contest and the manifestation of public interest in the subjects presented justify the conclusion that the Tarili act and the bounty and subsidy measures, which together constitute a single system of policy, would have defeated the republican party if all other matters of controversy had been eliminated.

Mn. Charles Dudley Wanner.—The picture I see in the future of south California is of a land of small farms and gardens, highly cultivated, in all the valleys and on the foothills, a land therefore of luxuriance and great productiveness and agreeable homes. I see averywhere the gardens, the vineyards, the orchards, with the various greens of the clive, the fig and the orange. It is always picturesque, because the country is broken and even rugged; it is always interesting, because of the contrast with the mountains and the desort; it has the color that makes Southern Italy so pootic. It is the fairest field for the experiment of a contented community without any poverty and without excessive wealth.

Direr, Corregio, Van Dyck, Dells Robbia, Sessaferrato, Veronese, Jalabert, that homeless children
may be housed and instructed, and that poor
mothers may safely work away from their homes
to carn a bit for the little mouths that cry for food.
This is the work of St. Joseph's Day Nursery. Certainly Christian art can be turned to no worthler
purpose.

MUSIC'S OLD MASTERS.

Nor is it only with the art of the painter and of
the sculptor that the reverend lecturer will appeal



to the intelligence, the taste and the sympathies of his audience. Music will give s, each to the poetic song of the voiceless arts. The musician has che ach the same subjects as the painter and the sculptor to excite his own soul and our emotions. Why not compare the art of the musician face to face with the art of the painter? There is every reason to do this, says Father O'Conor. The musician can teach us, and will teach us, what was in the soul of the painter when he stood before his canvas: the painter when he stood before his canvas: the painter will teach us the ideals that moved the soul of the musician as he wrote the mysterious signs that represent the harmonics he alone hears.

Imagine a Luini transformed into music! The idea is original and will be a novelty in a locature on art. Of its effectiveness there can be no doubt. Eye and ear will relieve and help one another, rather O'Conor's innovation with the trained choristers of St. Francis Xavier's Church will form a fitting part of an artistic unity.

VIEWS OF ALL SORTS.

CURRENT COINAGE FROM THE STANDARD BRAINS

OF TWO CONTINENES.

M. DE BLOWITZ.—I am going, for the benefit of younger fournaits, to give a hint which a good many of them whom I know would do well to keep in remembrance. When a man gives a correspondent an important piece of news the latter should remain with him for a time, but change the conversation, and leave him while it has turned on something quite insignificant. If the correspondent take his departure abruptly a flash of caution will burst upon his informant. He will reflect rapidly, and will beg the journalist not to repeat what he has said till he sees him again. A now-paper has no use for confidential communications it cannot transmit to its readers.

Mr. William Morris, poet and socialist.—Instead of looking upon art as a luxury incidental to a certain privileged position, the socialist claims art as a necessity of human life which society has no right to withold from any one of the citizens; and he claims also that in order that this claim may be established people shall have every opportunity of taking to the work which each is best fitted for; not only that there may be the least possible waste of human effort, but also that that effort may be exercised pleasurably. The society which does not give a due opportunity to all its with his innocent torturer.

with the reasons to back the opinions. That the young lady of the period should suddenly blossom out into a knowledge of politics shows how intense the interest has been in the recent movements of our legislators.

OVER OCEANS ON A PIVOT.

AN OLD GERMAN'S GREAT IDEA FOR TRAVEL FROM CONTINENT TO CONTINENT.

"You have no idea," said a patent solicitor to me the other day, "of the large number of cranks that come here and ask me to precure patents for their inventions. They invent the strangest things imaginable, and, of course, most of their creations are impracticable and sometimes very ludicrous.

"Most of these fellows," he continued, after taking a few whiffs from his clear, "are poor and need every cent that they can earn; and yet they want to throw away money for obtaining a patent that would not be worth the paper it is written on. I

HOPE'S SAVING POWER · IN THE WORLD.

Dr. Silverman's Discourse Before the Congregation of Temple Emanu-El.

WARM TRIBUTE TO SHERMAN

To-Day's Dedication of Newark's Young Catholic Church.

The Rev. Dr. Joseph Silverman yesterday delivered the discourse in the Temple Emanu-El from the following text:-

And then wilt feel secure because there is hepe: yes, thou wilt search about carefully and will lie down in safety.—Jeb, xl., 18. In part Dr. Silverman said :-

The friends of Job had tried hard to comfort him, but in vain. At length one of his friends said, "Thy only rafuge is hope."

We may speak eloquently of a God ruling in a universe, manipulating the stars and moons, the electric spark, the thunderbolt, the mighty winds and torrents and floods; we may talk scientifically about matter and mind, about the chemist's crucible and particles and molecules and elements and compounds, oxygen and hydrogen, of geology and mineralogy, of phsiology and hygiene; we may discourse philosophically about the ultimate being, the attributes of divinity, the transcendent forces of nature, the survival of the fittest, &c., but all this leaves the heart of man cold, as did the words of Job's comforters.

HOPE THE SALVATION OF MAN. When the heart is sick hope is the greatest physician. It comes with healing on its wings, bring-

ing life to conquer death, health to defeat sick-ness, right to vanquish falsehood, love to replace hate. Hope, the anchor of the human soul, holds us fast to life. This is the doctrine that I want to preach this morning. I feel that we need such preaching. We need to be lifted up. Often I ask myself, What is the object of religion? What is my religion? What is name Joseph SILVERMAN.

the object of worship and preaching? I find that the greatest thing is Hope. We can save people here, and if we can do that we have vindicated the right of religion.

Science cannot save men. It can only pallate little physical suffering. It can operate upon bone and flesh and the heart may still be sick. Neither can philosophy. Music may for a time relieve the mind-the play may give us diversion for a time;

can philosophy. Music may for a time relieve the mind—the play may give us diversion for a time; but all these pailistives wear themselves out and leave the soul untouched. Religion comes to us with the greatest remedy for soul affiction. It teaches us hope. It gives us a life preserver for the soul.

My friends need spiritual medicina. The Church is the apothecary for such remedy and the panacea is Hope. We fing pessimism out of doors and we lot the sunshine of optimism stream into the human soul. Our religion knows no dark side of iffe. Darkness is merely the absence of light. Darkness is merely the absence of heavenly light. In the soul into which God has once locked there is eternal light and it radiates on all sides, lighting up all our surroundings.

Let it be summer in the soul all the year. Let the birds always sing there—let the flowers of bright thoughts and noble actions always bloom.

How should you melt the winter's lee? Close the lips against every murmur and complaint, let no ominous bird sit within the chamber of your soul and croak forth its dismal groans.

Dethrone your own little lordship who has usurped the throne of God. Place your divinity in His rightful possession.

GOD THE RASIS OF HOPE.

What is the basis of hope is God.

God is the embodiment of perfection. He is the source from which all things have proceeded, He is the goal toward which all things have proceeded, He is the goal toward which all things are tending.

God is fife, love, reason, justice, truth, right and mercy. Can those things ever end? Can truth ever change? Can justice ever be different or leave than it is? They are the eternal foundations of the earth.

God is our Gibraltar. We have faith in His fidelity to us, In His immutability.

We may suffer all things, but hope shall not leave us. We can wait patiently through the darkest night, we have faith that the morning's sun will shine again.

HOPE OFFEEED TO ALL.

There is hope for every one. There is no reason why any one should despair. As long as he is work-

There is hope for every one. There is no reason why any one should despair. As long as he is working righteously he may harbor hope. "The hope of the wicked shall be out off. The righteous shall fourish like the paim tree." Hope is the root of every progress. It teaches us to be patient in the care of our bodies. Men may yet develop a race physically perfect—a race of robustness, a race of athletes.

Every day is our schoolmaster bringing new lessons to be learned. We are ever going forward in wisdom, in science, in the knowledge of God's law, and ways and the mysteries of the universe. There is a brighter day for all the world.

HOPE IN GERAT EXTERPRIESS.

It is the soul of enterprise, the spring of every action, the electric spark that fires every soul. It drums us out of our weaker selves, enlarging our being and making all things possible. To the little child that carries his slate to school there looms up in the distance a hope of success agrand as was the hope of Washington for his country's cause.

What urged the brave men under Greely to

Try's cause.

What urged the brave men under Greely to strike for the North Pole? What urged Columbus to sail out into an unknown sea? What urged Stanley to penetrate into the heart of darkest

Stanley to penetrate into the heart of darkest Africa?

TRIBUTE TO GENERAL SHERMAN.

When speaking of brave men, who through life were guided by a hope of better things let us not forget the man whose memory has this week been honored by the American hation.

General Sherman was the very ombodiment of every noble impulse and lofty aspiration. He was truly one of those men who are the incorporate deity, the Word of God made manifest in the flosh. His lofty carriage, his intropid nature, his cautious movement, his firm, unfaltering step betokened a man with God in his soul. Did he ever despair? Did he ever turn back while pursuing the path of right? During that perilous march through Georgia how were the dangers constantly imminent, and obstacles springing up on every hand? But he and his noble band pressed constantly forward, buoyed up by the hope of reaching the sea.

And thus hope was with him throughout the war. It pictured to him a reunited country. That hope was with him while ountry. That hope was with him while do of sickness. How he struggled and battled against the dark clouds of death that were hovering around his bedside! Always brightness peered through the darkness, and when the end came, when the shadows grew thick and because impenstrable, when he could not dispel the gathering gloom of night about him, did he even then despair? No! His hope when it could not pierce death looked above it and beyond. Far in the distance there was God still, there was light, there was life.

N WARK'S YOUNG CATHOLIC PARISH. CHREMONIES OF DESIGNATION TO BE PERFORMED

BY BISHOP WIGGER THIS MORNING. The new Catholic Church of the Sacred Heart, at Fifth and Clifton avenues, Newark, will be dedicated at half-past ten o'clock this morning. The Right Rev. W. M. Wigger, Bishop of Newark, will perform the ceremony of dedication, assisted by the Rev. Walter M. A. Fieming, of St. Aloysius' Church, Newark, and the Rev. Michael J. Holland, paster of St. Columba's Church, Newark, as chap-

A solemn high mass will be celebrated by the Rev. John A. Sheppard, of Passaic. The deacon will be the Rev. James McManus, of Seton Hall College; sub-deacon the Rev. E. P. Carroll, of Elizabeth, and the Rev. Thomas A. Wallace, of the Cathedral, Newark, will be masier of ceremonies. Bishop Wigger will preach the dedicatory sermon. At half-past seven o'clock this evening solemn vespers will be sung by the Rev. M. A. McManus, rector of the church. The sermon will be delivered by the Rev. Thomas J. Touney, of St. Joseph's Church, Newark. The music will be rendered by a volunteer choir.

The parish of the Sacred Heart was formed in November last by Bishop Wigger. Parts of the Cathedral and St. Michael's parishes were cut off to make up the new parish.

The land on which the new church is built was bought as a sit for a cathedral by Bishop Bayley nearly a quarter of a century ago, it is a very large piece of property, being bounded on the north by Fifth avenue, on the south by Sixth avenue, on the west by Hidge street and on the east by Clifton avenue.

The congregation at present numbers about eleven hundred persons, but it is growing rapidly. New residences are being built up all around the church. College; sub-deacon the Rev. E. P. Carroll, of Eliz-